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ABSTRACT

This document contains abstracts of 70 conference presentations. They serve as an ongoing record of presentations, documenting research concerns. The abstracts are listed alphabetically by author. Some of the topics covered include: aesthetics; art education and religion, art criticism, art history, art making, color theories, computer technology, cultural and multicultural issues, standards and assessment, discipline based art education, gender issues, gifted and talented art education, historiography, teacher education, teaching methodologies, staff development, and future directions in visual arts research. (MM)

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ED 386 417

Abstracts of Research Presentations

National Art Education Association Conference
Houston, Texas

SRAE

Seminar For Research In Art Education

ABSTRACTS

1995

AN AFFILIATE OF NAEA

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Seminar for Research in Art Education

Research Abstracts
for the
1995 National Art Education Association Conference
Houston, Texas
April 7–11, 1995

SRAE Board of Directors:

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These abstracts were edited by Read Diket and prepared for publication at William Carey College.

About SRAE and Its Publications

John A. Michael wrote to Peter Smith and David Burton (October 7, 1991) about the origins of the Seminar for Research in Art Education. Rewording an earlier statement about the SRAE history, Michael reports:

The Seminar for Research in Art Education originated as a private group with an elected membership which was founded as a result of the growing interest in research and the research sessions at the various NAEA Conventions. Kenneth Beittel and June King McFee were instrumental in opening up the organization's membership. A constitution was adopted on May 15, 1970, and amended by mail ballot in 1984 to clarify the election of officers.

Generally, it is the purpose of the Seminar to provide for an informal, yet focused, exchange of ideas about research and inquiry in the field of art education. Essentially, the group seeks a means for those concerned with research to come together to learn of each other's activities, discuss work in the field, and project means by which the Seminar might further research efforts.

Michael located among his research materials *Abstracts, Research Seminars* from the NAEA Kansas City convention of 1963. He found the 1971 *Abstracts of Research Presentations* from the first year of the Research Seminar as an NAEA affiliate when Bill Stewart served as chair. Other *Abstracts* in his collection date from 1974, 1975, 1977, 1983, 1984, 1985, and 1986.

The Seminar for Research in Art Education (SRAE), now an international affiliate of the National Art Education Association, continues to provide a research forum for art education researchers. SRAE supports the dissemination of new ideas and and methodologies in art education, including recent membership participation in the NAEA Research Agenda. The *Abstracts* serve as an ongoing record of presentations, documenting research concerns.

John Michael relates that though abstracts were compiled, printed, and distributed as early as 1963, the chair usually took on this responsibility after SRAE became an affiliate organization. Following William Stewart, chair of the new affiliate SRAE, were Kenneth Lansing, Jessie Lovano-Kerr, Arthur Efland, George Hardiman, Jack Davis, Marilyn Zurmuehlen, Paul Edmonston, Mary Stokrocki, Peter Smith, and current president, Sharon LaPierre.

In a letter dated Aug. 16, 1994, Peter Smith, chair of SRAE from 1991 through the Baltimore Conference in 1994, explains, "...for many years the seminar has published the abstracts of accepted conference proposals. For some younger researchers this has proved to be helpful in their careers. Some institutions allow these published abstracts to count towards the publication record or curriculum vitae. Also, of course, the published abstracts help in networking efforts of researchers."

Marilyn Zurmuehlen, chair during 1982-86, is credited with a revitalization of the *Abstracts*. She asked presenters to contribute longer abstracts for the publication; Mary Stokrocki continued the *Abstracts*. Peter Smith, named chair in 1990, tried for several years to secure longer abstracts for the publication. Sharon La Pierre and David Burton contributed their energies, assisting in the publishing of *SRAE Abstracts* and disseminating seminar information to art education researchers. Each brought a personal touch to SRAE communications.

Fifty proposals were accepted for Kansas City during Mary Stokrocki's year as president. SRAEs quest for quality abstracts played a part in NAEAs revised, longer conference proposal form. Just as the NAEA proposal acceptances grew from 352 to 631 from 1991-93, the number of SRAE acceptances increased in number. Under Peter, SRAE adopted the 25 minute slot to maximize research exposure. Eighteen presentations were classified as research in Atlanta; by 1992 in Phoenix, research presentations grew to 43. Chicago saw research presentations increase to 61 (El-Omani letter of Aug. 10, 1993); in Baltimore, SRAE continued the record number of acceptances, 61. Increasing numbers meant the *SRAE Abstracts* required 77 pages in 1992, 119 pages in 1993, and a new format in 1994.

A rating system (1-4) was instituted by NAEA in 1991. Readers in strands and affiliates now indicate to conference planners the best, most important proposals and second best, those deserving scheduling; other designations are probably or definitely should not be scheduled. Space restrictions affect the selection process as well; presenters selected for another strand at the conference may lose their research spot. The Houston conference, abstracted here for the research affiliate presentations, encompasses 600 slots; in excess of 942 qualified proposals were submitted. NAEA scheduled over 70 research presentations for Houston.

In the first half of the 90s SRAE published four documents in addition to the *Abstracts* for the membership. A *Directory of Members* and their research interests and *Survey of Research Interests* were highlights in the early 1990s. David Burton, now leader of the demographic team for NAEA, led the survey team. In 1992 in Phoenix, editor Mary Stokrocki's anthology, *New Waves in Art Education Research*, reached our membership. Special publications and noteworthy events are outlined by year below:

- 1990 — SRAE had 200 members; there were 900 proposals submitted for the NAEA conference in Kansas City.

- 1991 — SRAE followed the Atlanta conference with demographic study of higher education research interests, published as *A Survey of Research Interests Among Art Education Researchers*. As David Burton aptly put it later, "If we don't know where we are and where we've been, it is difficult to chart where we should go." (copy of letter to Smith, May 26, 1993) Burton also observed that priorities alone do not lead to collaboration; researchers need to be motivated and involved. Continuing these ideas, Burton now serves as task force leader for demographics.

- 1992 — SRAE announced at the Phoenix conference availability of an anthology published on computer disk, *New Waves in Art Education Research*, edited by Mary Stokrocki. The anthology of articles on theory and practice in research emphasizes new paradigms in research. Consulting editors on the project were Peter Smith and Enid Zimmerman. Smith represented SRAE with the Consortium of National Arts Education Associations developing voluntary World Class Standards in the arts under a Department of Education Grant.

- 1993 — editor Sharon La Pierre began the *SRAE News* in the fall of 1992; and, Lynn Countryman organized a reception for SRAE members in Chicago. Countryman was appointed to the new Interaffiliate Council to represent SRAE. A SRAE electronic data base was established to provide lists of potential collaborators.

- 1994 — the first Marilyn Zurmuehlen Award went to Christine Marme Thompsonin Baltimore; NAEA Conference Research Seminars organized by Sharon La Pierre for teachers, graduate students, and the art community found a ready audience. La Pierre proposed a book based on the Conference Research Seminars which was accepted for publication by NAEA. SRAE members are leading six of eight task forces and writing briefing papers for the Research Commission. Task force leaders include David Burton (demographics), Judy Burton (student learning), Karen Carroll (instruction), Kristin Congdon (contexts), Lynn Galbraith (teacher education), and Jerry Hausman (evaluation).

- 1995 — a new directory of membership prepared by Robin Clark reached members, the Zurmuellen SRAE Research Award continued, and annual SRAE festivities provided opportunities for members to meet. SRAE served 158 members. Peter Smith finalized his SRAE book on methods of historical research.

Also noteworthy, as a chair and secretary/treasurer team Peter Smith and David Burton sought to archive materials for SRAE. Mary Stokrocki, Enid Zimmerman, and Sharon La Pierre contributed ideas and support. Peter Smith's "salty and refreshingly irreverent style with the written word" (letter to Smith dated February 2, 1993) met with mixed responses.

I would like to thank several individuals and recognize their institutions for contributions to the abstracts project. Sharon La Pierre of Northern Arizona University, SRAE president, advised and coordinated finances for publications. Peter Smith and Purdue University and Richard Doornek, NAEA program coordinator, provided texts for the 1995 abstracts of presentations in a timely manner. Peter Smith and David Burton, Virginia Commonwealth University, graciously shared their personal files with me for this brief history of SRAE publications and innovations. Robin Clark, Western Michigan University, provided current membership information. John House and Tom Brewer at the University of Southern Mississippi contributed the cover design for the 1995 *Abstracts*. Barbara Tillery, William Carey College publications officer, created the readable and affordable contents. LeAnne Smith, William Carey College honors office assistant, shared copy editing duties with me.

Read M. Diket, Editor
SRAE Abstracts
March 1995

SRAE Abstracts

1995

in alphabetical order

Presenter: Catherine Abrams, Little Neck, NY
Title: Barthes, Foucault, Baudrillard, Derrida & the Visual Arts

This presentation focuses on four prominent French philosophers and how their ideas influenced artists and shaped their work within the realms of the visual arts and an architecture. Selective works by Roland Barthes (*Camera Lucisa*, "The photographic Message," "Rhetoric of the Image," "The Third Meaning"), are used to formulate his theory on Structuralism and how it can be used to interpret works by Barbara Kruger, Roy Lichtenstein and other works that combine words and images.

Ideas from Michel Foucault's *The Order of Things*, and *The Archaeology of Knowledge*, are used to interpret works of artists that work within the "Art as Appropriation" style, such as Sherrie Levine and Cindy Sherman.

The *Simulations*, *The Ecstasy of Communication*, "On Seduction" and other writings by Jean Baudrillard form the basis for interpreting today's trend among artists to use secondary sources as the sole source of inspiration. Nature is replaced by culture by contemporary Post-Modern artists.

Jacque Derrida's ideas on the deconstruction of the text as they are stated in his *Dissemination*, and *The Truth in Painting*, are translated in the work of contemporary architects such as Peter Eisenman, Zaha Hadid, Gunter Behnisch, Bernard Tschumi, Frank Gehry, and the painterly collages and assemblages of Robert Rauschenberg, and the paintings (some of them at least) of Pat Steir.

I understand such a presentation is ambitious if it is to cover 55 minutes. Still I believe that major ideas can be highlighted, supported by slides and relevant text can be given out as handouts for a more leisurely study of the subject.

Presenter: Patricia Amburgy, Penn State University
Title: Crafts, Class, and Gender: Crafts Education in Chicago, 1890–1920

Why is instruction in crafts an important part of art education? At the turn of the century, American educators answered this question in several ways. Some saw instruction in crafts as a protest against the kind of vocational training that was intended to prepare students for industrial labor. Following the ideas of John Ruskin and William Morris, their purpose in teaching arts and crafts was to convey an ideal of the worker as artisan and, ultimately, to alter present conditions of work.

Where some educators emphasized conditions of work, others came to emphasize the appearance of objects. From this perspective the purpose of teaching arts and crafts was neither to

prepare students for, nor to change the nature of industrial labor. It was to develop students' taste as consumers of handcrafted objects.

A third perspective emphasized the therapeutic value of arts and crafts. For privileged as well as for working-class students, educators prescribed handicrafts as an antidote to the stresses and strains of modern life. For them the central purpose of crafts instruction was personal rejuvenation and an effective use of one's leisure time. Arts and crafts were not work; they were play.

In this paper I examine these three conceptions of crafts instruction and the way crafts instruction functioned in practice to reproduce divisions of class and gender at the turn of the century. The paper focuses on instruction in arts and crafts in Chicago at three sites: the public schools, the University of Chicago's Lab School (both during and after John Dewey's tenure there), and Hull House.

Presenter: Paul Bolin, Penn State University

Title: The Legislating of Drawing in Public Schools of the Northeastern U. S., 1871–1876

Why, how, and by whom was the subject of drawing legislated for public schools in the Northeastern United States between 1871 and 1876? A great deal has been written about Massachusetts being the first state to pass legislation requiring that the subject of drawing be taught in all public schools of that state in 1870. Yet, few questions have been raised and little investigation made into the legislative process that occurred, which mandated drawing education in other states of the Northeast. What impact did the drawing education legislation that was passed in Massachusetts have on the surrounding states? Did these neighboring states follow the lead of Massachusetts, or did various state legislatures assume a different stance toward the mandating of drawing in their states' public schools?

As the recipient of a Faculty Research Grant from The Pennsylvania State University, this past year I have investigated these and other questions about the legislating of drawing in public schools of the Northeastern United States during the late-nineteenth century. In conducting this study I traveled to and investigated records in the state legislative archives of Augusta, Maine; Albany, New York; Boston, Massachusetts; Concord, New Hampshire; Hartford, Connecticut; Montpelier, Vermont; and Providence, Rhode Island. The purpose of my research has been to gather documentation on the legislative process each of these states undertook in order to place the subject of drawing on their public school curriculum roster.

The states of Connecticut, New Hampshire, and Rhode Island did not enact legislation related to public school drawing education in the nineteenth century. Following passage of the Massachusetts Drawing Act in 1870, drawing was made a required subject in the other three Northeastern states: Maine (1871), New York (1875), and Vermont (1876). From my research I have been able to piece together the legislative events that led to enactment of drawing education bills in each of these states. Because there has been so much written about drawing education legislation in Massachusetts, this presentation does not examine the passage of drawing legislation in that state. This study does reveal, however, the critical role that business and economic development seems to have played in the passage of public school drawing education laws in each of these Northeastern states. This presentation extends our understanding of why and how drawing was legislated and developed in the public schools of the United States, and sets a foundation for asking questions about purposes for art education that are present today.

Presenter: Doug Boughton, University of South Australia
Title: Comparison Research Study of National Standards/Assessments of Six Countries

This is a research study comparing national standards (assessments) in six countries, namely: Australia, Canada, England, Hungary, Netherlands, and the USA. Doug will offer insights into similarities (core aspects) and differences, along with some advantages of nationalized standards and their pitfalls. Dr. Boughton (Australian), an internationally known researcher and the Chair of the INSEA Research Board, will present with Andrea Karpati (Hungary), John Steers (England), and Mary Stokrocki (USA).

Doug Boughton is an INSEA World Council member. He has been a member of NAEA for many years. He is known for the quality of his research knowledge and efforts. He developed the objectives for the Research Board for the INSEA World Council in May 1994. He chaired the two day Research Conference for the INSEA European Regional Congress in Portugal during the summer of 1994. Doug was also invited to Washington, D.C. in order to review and offer his professional insights concerning the NAEA appointed "National Visual Arts Standards" in the USA.

DRAFT of the "INSEA RESEARCH BOARD" approved by the Council in July 1994 follows:

1. To initiate and promote international research in art education and related fields.
2. To assist members of INSEA in the conduct of research in art education and related art subjects.
3. To assist members of INSEA in the development & teaching of research-based courses in art education.
4. To advise INSEA conference organizers in the promotion and organization of research conferences & pre-conferences.
5. To facilitate identification of significant international research issues & agenda in art education.
6. To support the efforts of members of INSEA to win research funding for INSEA approved projects.
7. To actively seek funding for art education research.
8. To facilitate interaction and information exchange between INSEA members engaged in research.
9. To influence the priorities of research funding agencies in order to increase the level of funding to international art education.
10. To compile a data base of current international research in art education for publication through *INSEA NEWS*.

Presenter: Liora Bresler, University of Illinois
Title: Community and Values in Arts Education in Elementary Schools

This study explores and documents the adaptation of art as a discipline and human experience into educational settings. We aim to develop an understanding of the factors shaping the formal and the operational curricula, of the explicit and implicit values manifested in them, and of student experiences. Arts instruction is shaped by teachers' backgrounds and knowledge, by the larger school goals and their compatibility with arts programs, by human and financial resources, and by the particular community in which they operate. In the presentation, we reflect on the mechanisms translating contextual factors into varied manifestations of arts programs, with special attention to teachers as key figures and to the institutional goals as enabling and constraining. We discuss whether the relatively homogeneous values of a private Christian school impacts arts instruction differently than the pluralistic values of a multiethnic, multicultural population. We discuss the nature of community within the school systems of both the private and the public schools, and their effect on teachers' pedagogy, the contents of the class, the materials available, and classroom management. The presentation concludes with a reflection on the effects of the community within the classrooms, and the roles of the art specialists within the schools.

A qualitative, case-study methodology is used, as adapted to the arts (Bresler, 1992; Bresler and Stake, 1992), integrating the "emic" (the participants' voices), as well as our own "etic" issues, to create a multivocal text (Clifford, 1983). Data sources include nonparticipant and participant observations in two public schools and one Christian school, semistructured interviews with teachers and principals, visual ethnography to stimulate a second, reflexive level of discourse (e.g., Ruby, 1982; Tobin, 1988), and analysis of materials such as textbooks, resource books, lesson plans, program notes, etc.

Presenter: Thomas M. Brewer, University of Southern Mississippi
Title: A Final Report Concerning the Effect of Art Instruction on Third and Seventh Grade Student Learning

In this study, some 200 third and seventh grade students from two different school districts produced 400 drawings. In one district, art instruction is given by classroom teachers, and in the other, a certified elementary art specialist teaches art. Students in each school made one drawing based on a theme and one observational drawing of a still-life. Each drawing task for the two groups of third graders were compared in order to determine if significant differences exist between groups because of the lack of formal art instruction. The same comparison was made for the seventh graders. The findings of Brewer (1993) concerning gender differences and previous experiences with art are also factors for examination along with between group and gender comparisons.

Presenter: Paul Briggs, Boalsburg, PA
Title: Art Education and Religion in the Common School

The preponderance of the clergy in the colonial schools insured that the ends of schooling—religious education—for the Puritans would be carried out. This included the dame school, Latin grammar school, and the colonial colleges such as Harvard and Yale. The schoolmasters were the clergy and were also approved and licensed by the clergy after strict examination. When the common school was formed the role of the clergy changed, but their influence had not diminished. The proponents of public education were often the ministers such as Calvin Stowe in Cincinnati. School boards were composed of ministers and elect men. The field of teaching was opening up for women but the clergy still swayed the certification of teachers and greatly influenced society and especially education. This fact has only recently began to change. During this period of time (1830s) not many people were allowed to be "irreligious" as far as what the term connotes today. With such a predominance of Puritan Protestant clergy who were antagonistic toward images from the very beginning of the Reformation it was difficult for the seeds of art education, which were being sown at this time, to begin to grow within the common school.

These are the historical antecedents of art education which are important for understanding the role of artists in American society and the position, albeit improving, of art education in the public schools. This study has examined these events.

Presenter: David Burton, Virginia Commonwealth University
Title: MacDonald-Wright and the Synchromist Theory of Color-Music

In the first decade of this century, Stanton MacDonald-Wright and Morgan Russell conceived an original approach to color and composition based on an analogy between color and music. While many artists from antiquity to the present have toyed with this analogy, MacDonald-Wright and Russell were able to develop a workable method that can be of great use to secondary art teachers.

Using a twelve-color wheel and a twelve-tone musical scale, they created color harmonies based on chord structures, and then used the chords to develop painting compositions. Chord structure is based on a regular interval between notes and, by extension, between colors. As MacDonald-Wright said in describing his color harmonies, "The interval is the important thing."

There are three basic chords, the tonic, the dominant fifth and the subdominant fourth. By picking a key (that is, aligning C with one of the twelve colors), the three basic chords and other additional chords can be derived, along with their corresponding color harmonies.

This color-music analogy gives teachers and students a provocative and imaginative tool for thinking about color. It encourages students to group colors in near-triads, and provides a method for progressing from one harmony to the next throughout a painting. Students have a sense of direction and security with this method that in turn allows them to experiment and take risks in their art.

Presenter: Ann Calvert, The University of Calgary, Canada
Title: The Artemisia Project for Gender Equity in Art Curriculum

The Artemisia Project was initiated to test the effectiveness of an art curriculum model for gender equity. The multifaceted study involved sixteen high school students, eight women artists, and the curatorial staff of the university art museum in a term of study, mentorship, art-making, historical documentation and museum curatorship. The project was collaborative on every level. The students visited their artist-mentor's studios and workplaces, documented their careers, and made works of art in response to their experiences with the artists. Researchers, teachers, and the museum curator worked with the student-artists and their artist-mentors to prepare permanent curriculum resources so future students could study the examples of some eminent local women artists. An interactive exhibition of both the artists' and the students' works was mounted, so school groups and other museum visitors could see the newly-forged connections between the students and their mentors, and study the compiled documentary information on site. At selected points in the project, participants were interviewed regarding their experiences and responses to the project's content, processes and outcomes.

This presentation outlines the curriculum model, reports the initial findings of the research, uses videotapes and slides to show the content of the museum exhibition, and identifies further areas of development towards gender equity in art curriculum.

Presenter: Graeme Chalmers, University of British Columbia
Title: Religion and Victorian Art Education

This presentation will examine Walter Smith's Methodist roots. The compatibility between nineteenth century Methodism and the South Kensington system of art instruction will be emphasized. Although, as Supervisor of Drawing, etc. for the State of Massachusetts, Walter Smith is a fairly well known figure in the history of North American art education, the relationships between his staunch Methodism and his advocacy of a South Kensington approach to art education, have, until now, remained unexamined. Nineteenth century Methodist beliefs and values will be shown to be almost totally compatible with approaches to industry, trade, and commerce, as well as the divisions between art and design, that were fostered by South Kensington.

Presenter: Mei-Fen Chen, Naperville, IL
Title: Art, Culture, and Chinese-American Students—A Case Study in a Chinese Community-Based School

Concern for the the issues of multicultural education has been growing in recent years. There is, however, little research that is focused on the connection between Chinese-American students and their own ethnic art and culture and how these interface with dominant cultures in the United States. Moreover, the close connection between local community cultural contexts and multicultural art classrooms needs to be addressed. Research about community-based art education may shed light on different aspects of multicultural art education. Each aspect of a local context may have impact on the success of teaching and learning in that particular environ-

ment. In fact, many groups have established private community-based ethnic schools that are outside the public educational system in the United States. In many cities, Chinese-American groups operate communiy-based Chinese schools for Chinese-American students to learn about Chinese art and their cultural heritage.

As a Chinese student studying art education in the United States, I sensed deeply important issues that arise for students also are bridging the gap between Eastern and Western cultures. From September 1992 to October 1993, I spent two full semesters collecting data at one Chinese community-based school. My investigation focused on the setting of one Chinese community-based language school. A naturalistic case inquiry was undertaken in this study. The purpose of this study of Chinese-American students' art experiences at a Chinese community-based school was to facilitate an understanding of Chinese-American students' experiences in learning Chinese culture and art, and to provide a broader understanding of sociocultural contexts that affect those Chinese-American students' lives and learning outside public school art classrooms.

In this presentation, I will discuss the inner workings of a Chinese community-based school, its immediate and larger contexts, and the interactions of various human and environmental elements involved. In order to do this, I will describe pertinent characteristics of this school's art program, the school system, and community served by the school. My presentation will focus on what happened when Chinese-American students learned about Chinese art and culture and how they responded it. I will explore how all of these factors influence Chinese-American students both at the Chinese community-based school and at a regular public school, and

how these factors might bridge Chinese-American students' transactions between Western and Eastern worlds.

Presenter: Frank Chetelat, Baltimore, MD

Title: Investigations Into the Nineteenth Century Color/Theories of George Field and William Minifie

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The Nineteenth Century was colorless in comparison to the Twentieth Century, even for those who had wealth. The technology of synthetic dyes, baked enamel coatings, and four-color printing was just beginning.

Art in the classic tradition avoided color in order to preserve the order of intellect against frivolity and passion.

In art education, Walter Smith recommended that no work in color be offered until the last year of high school, where he restricted the opportunity to copy diagrams of color lest the pupil engage in "a series of melancholy experiments."[1]

In 1877, George Field wrote *A Grammar of Colouring Applied To Decorative Painting And The Arts.* In 1886, William Minifie published *Theory of Color, And Its Application To Architectural And Mechanical Drawings.*

This presentation/discussion will focus on these works, which concern color theory and how people viewed color in the Nineteenth Century.

[1] Foster Wygant, *Art in American Schools in the Nineteenth Century* (Cincinnati: Interwood Press, 1983), p. 120.

Presenter: Faith Clover, Beaverton, OR
Title: Contributions of Gender and Culture to Aesthetic Response

Little is known about the ways that gender and culture affect aesthetic responses of students and their teachers. This study develops theory about the ways that gender and culture contribute to Navajo and Mexican American peoples understanding of art. Based upon the work of Michael Parsons, an adaptation and expansion of his aesthetic stages is used to examine gender, culture and aesthetic response. While some of his original image set is used, art images from Native American and Mexican artists, as well as examples from a broader span of time and cultures, were added.

Twelve participants, three female/male pairs of Navajo and three female/male pairs of Mexican Americans were asked to respond to eleven art images using a semi-structured interview schedule. Information about cultural, educational, and art background was recorded. Transcripts of interviews were analyzed and portraits of each participant developed. Portraits of females were compared with those of males in each cultural group and females and males were compared across cultural groups.

These portraits or cases provide rich insights into the ways gender and culture influence the ways these Navajo and Mexican Americans have come to understand art. Findings of this study will be presented and the implications for art education practice discussed.

Presenter: Bernard Darras, Paris, France
Title: Why Do Some Roosters Have Four Legs? A Cross-Cultural Study in the Morphogenesis of Iconotypes

International research concerned with strategies of graphic representation of overlapping forms yielded a significant number of "unusual" images. In response to a simple drawing task, children and adolescents in China, France, Japan, and Morocco alike, produced in several cases fourlegged rooster representations.

This study, involving the analysis of graphic evidences as well as interviews with relevant subjects, allowed for exploration of semiotic and cognitive sources of these drawings and lead to the development of a model of morphogenesis of iconotypes.

Presenter: Michael DeSiano, Kean College of New Jersey
Title: Learning Styles & Improving Art Teaching

Learning styles refer to the way individuals respond to stimulus in processing information, making decisions and carrying out activities. Knowledge of these characteristics and means for using them can be of great value to teachers. My art education college students have sharpened their assessment and diagnostic skills by concentrating on pupil learning style and appropriate classroom activities. The students found they can gauge student interests and abilities with

some simple exercises. This presentation covers four areas of learning style: 1) history and nomenclature, 2) comparison of commonly used tests, 3) administration and adaptation of style batteries classroom use, and 4) examples of teaching methods and projects for different styles.

First will be presented the history and development of style research and literature. This will include, field dependent/independent, figure/ground, haptic/visual, augmenter's/reducer's, analytical/global, and the frequently misunderstood left/rightbrain style. The second area for presentation briefly describes and reviews the literature for several style tests (figure/ground) and then compares some battery tests: *Learning Style Inventory* (Dunn, Dunn & Price 1979), *4-MATT* (McCarthy) and *LASSI* (Weinstein, Claire; Schulte, Ann & Palmer, David, 1987). Examples of these tests will be projected and summarized. The administration and adaptation of "style" batteries concentrates on administering, scoring and interpreting tests. However these tests are designed primarily for establishing appropriate teaching environments and 3R learning. Of greatest importance is the adaptation of batteries for art teaching and some simple procedures for making tentative evaluations of student "styles" using salient questions from the batteries, pupil interviews, observation and drawing exercises (H-T-P).

The results of the "style" tests most often reinforce the need for highly regarded teaching methods. This includes individual and group projects, concentration on individual needs rather than a rigid curriculum, a variety of projects of varying demands using two and three dimensional media and choices. However, the style "tests" help in selecting teaching pace, motivation, complexity of projects and closure activities.

The presentation will include slides of successful art projects based upon learning styles. The participants will be asked to discuss their teaching methods, projects and other means for dealing with student learning styles.

Dunn, R., Dunn, K. & G. Price (1975) *Learning Style Inventory* Lawrence, KS: Price Systems, Box 1818, 66044-0067

Weinstein, Claire, Schulte, Ann & Palmer, David. *Learning And Study Strategies Inventory.* Clearwater, FL: H&H Publishing Co .

Presenter: Read M. Diket, William Carey College, Hattiesburg, MS
Title: Development and Learning with School Art

Outcomes following art instruction can be styled transfer, achievement, or development. Developmental effects considered within school *social scenes* constitute the primary concern of this presentation. How does the *person-environment interface* (the instructional scene), contribute to art outcomes? Vygotskian dialogue about the zone of *proximal development* informs this discussion of school social contexts and developmental level with students receiving art instruction. Instruction can be seen as pushing development.

As cited in my earlier NAEA presentations, meta-analysis, a formal statistical concept developed by Glass in 1978, forms the basis for quantification of results and standardization of data. Instructional content, strategies, and methodologies, even art tools impacted outcomes in previous comparisons. Social contexts also influence development in various ways. The data drawn from developmentally oriented studies (about the means by which higher psychological functions are produced) thus inform previous analyses. Graphs of effect size consolidate new and previous findings and simplify interpretation.

Presenter: Michael Emme, Central Washington University
Title: Intelligence Models, Research Methods, and Art Education

In this lecture/seminar I will briefly survey the many ways in which visual intelligence influences research methodology from the conception of a research problem to the final presentation of findings. It is my contention that as art makers and researchers, art educators are in a key position to explore, clarify and guide the role the development of visual intelligence plays at all educational levels. It is hoped that the final portion of this presentation will allow other researchers and meta-researchers to share their opinions about the concept "visual research".

In this lecture, examples will be given of the ways in which visual perception functions as an essential tool in academic research. It will be argued that there is a need to coordinate the array of ways that visuality effects research. This need is theoretical, practical and political. Theoretically, there is a need to clarify the extent to which visual information, in the form of data, collection methodologies, and approaches to interpretation colors current research. From a practical perspective, those of us with arts backgrounds who are researchers can benefit from a comprehensive understanding of the role our visuality can play in our profession. From a political perspective, artists and art educators have long suffered from a gold-plated second-class status in academia. We are "at the center of the cultural debate," and a "frill" simultaneously. If visuality is playing a central and comprehensible role in research, that has implications for the nature of art in culture and in education.

Presenter: Judith Fuller, Farmington, CT
Title: Images From the Crane Bag: A Cross-Cultural Patterning of Our Deepest Instincts and Emotions

Carl Jung wrote about a collective unconscious where the contents, when we realize or project them, seem to be universal in structure and archetypal in significance.

In the History of Art recurring patterns of images emerge like ghost from the past. In the Byzantine period and in the art of Northern Europe during the first millennium A.D., the linear, geometric ornament of other periods appear (i.e. the late neolithic stone writings in Ireland); and they do, in odd and unobtrusive ways, often break out into naturalist elements, as when a snake's head suddenly appears in the interlaced ornament of a Celtic manuscript.

This presentation examines recurring patterns of visual images as they cut across time and culture. Their relationships to children's art will be discussed.

Is it possible that Carl Jung's theory of archetypal images emerging from a collective unconscious presents unifying threads that can heal a society?

Is it possible that the healing of a crisis that has reached a level of urgency in our society may rest in those who can teach our future leaders the creative arts?

Presenter: Lynn Galbraith, University of Arizona
Title: Conceptualizing Art Teaching Using Videodisc and Hypertext Case Studies in the Preservice Classroom

This presentation will report a long-term project using interactive laser videodisc and hypermedia technologies as a means of enhancing curricular and pedagogical knowledge within the preservice art teacher education classroom. This specific presentation will (a) discuss the design and development of two professionally produced videodiscs and multimedia hypertexts that feature two elementary art specialists at-work, and (b) make some general observations about this research and its use with preservice teachers.

After conducting classroom research, the videodiscs and accompanying image-based multimedia hypertexts have been developed under my guidance, and with the assistance of a cadre of practitioners. They have been produced with a preservice audience in mind. Each videodisc serves as an interactive case study of an elementary art teacher at-work. One of the unique advantages of videodisc technology is that it permits the recording of lengthy and critical sequences of unerasable video footage of typical and site-specific teaching events. By following a set of easy instructions programmed into the hypertexts, preservice teachers are guided as they view the videodiscs and scroll through the texts to learn about practitioners' beliefs, to encounter issues and readings taken from the research literature, and to respond directly to a series of pedagogical questions. Specific parts of the hypertexts are linked to certain teaching episodes and events, so that various levels of analysis and interpretations can be formulated and reconstructed. The preservice teachers can refer to these episodes and events to identify and describe the teaching activities. All the preservice teachers' answers, interactions and navigations through the hypermedia stacks are stored as files on the hard drive of the computer; they can then be transferred to floppy discs for storage and for data analysis at remote sites.

Presenter: George Geahigan, Purdue University
Title: Art Criticism and Artistic Intentions

One of the most salient topics in post-war critical theory concerns the problem of artistic intention. In a seminal article, Wimsatt and Beardsley (1954) challenged a widespread belief that reliance upon an artist's intentions was a necessary part of critical interpretation and evaluation of works of art. The phrase "intentional fallacy" served as a slogan for a broad based movement which sought to remove from critical practice supposedly extraneous inquiries into the genesis of a work of art and the circumstances of its origin, and to limit the focus of critical attention strictly to the work of art itself. This view has become widely accepted in prescriptions for art criticism in the educational literature.

For theorists of this persuasion, artistic intentions are private mental events that occur in the mind of the artist just prior to, or during the creation of a work of art. Knowledge of artistic intentions on this view are not directly available to the critic from the work of art but must be ascertained from artists themselves. Artists in turn may or may not report their intentions truthfully. Thus, artists' statements about their intentions are useful only insofar as they offer suggestions about the meaning of a work of art. The meaning of a work of art must be independently ascertained through scrutiny of the work of art itself. Thus artistic intentions are peripheral to actual critical practice.

This paper examines the idea of artistic intentions and presents a reevaluation of their relevance for critical practice in the schools. The paper argues that strictures against appeal to artistic intentions in critical practice rest upon misconceptions about what artistic intentions are and the anti-intentionalist program distorts actual critical practice. Inquiry into artistic intentions is a major concern of art criticism because explicating a work of art in terms of an artist's intentions is a fundamental way of understanding that work.

What, then are artistic intentions? Instead of construing them as private mental events, they are more properly understood as states of mind which are revealed when artists make a work of art. Contrary to the anti-intentionalist thesis, many artistic intentions are directly accessible to the viewer because making a work of art presupposes an attempt to communicate states of mind to others. That is, artists ordinarily attempt to make an object that is intelligible and this assumption underlies a viewer's approach to a work of art. Ascertaining an artist's intentions, however, requires a prepared mind and this in turn assumes that there is a common stock of knowledge between artist and viewer. In recognizing the legitimacy of inquiry into artistic intentions, one must recognize the relevance of biographical and contextual knowledge to critical practice. Attempts to restrict critical practice in the schools to a concern with what can be immediately apprehended within the work of art itself are fundamentally misguided.

Presenter: Jane Gooding-Brown, Ohio State University
Title: The Applicability of the Postmodern Critical Activity of Deconstruction in DBAE

The concept of difference is a vital one in the postmodern period. With the development of Discipline Based Art Education and Multicultural Education there is a need for a 'method' of unpacking and repacking rich dense polysemic interpretations of meanings in art works and art texts in such a way as to understand difference and expand on that understanding. The postmodern, poststructural critical activity of deconstruction with its notions of difference and dissemination allows opportunities for art educators and art students to decenter, disrupt and contradict modernist assumptions in the work of artists, art writers and art students. A new dimension is created in uncovering and interpreting meanings in art works and art texts.

Presenter: W. Dwaine Greer, University of Arizona
Title: Artists, Personality Type and Teaching

The presentation is the report of the results of a study of artists, classroom teachers and art specialists. The Myers Briggs Personality Type Inventory (MBTI) was administered to groups of students at a major university over three years and results of group findings compared.

The study arose from discussions with art teachers who often suggested that they felt somewhat alien in their schools. It was difficult to find someone to talk to they said. The question was whether or not they were in some way really different from many of their colleagues.

The Myers Briggs Inventory has been used widely to study the personalities that are attracted to different professions. We knew that there were studies that documented the personality types of teachers in general, and the personality types of artists in general. That is, while every type is found in every profession, each profession seems to attract a large percentage of a limited number of personality types.

The question we asked was, would the groups of art specialists look more like the results of studies of artists or those of teachers?

Groups of elementary art majors, art education majors and candidates for a MFA in studio art were given the MBTI and the results were discussed with them in relation to their studies and future careers. The results were then compared in terms of the numbers of each type appearing in the various groups.

The results of the study will be presented and discussed. Inferences will be drawn for art specialists as they consider their teaching and their roles in their schools, districts, and profession.

Presenter: Anne Gregory, Los Angeles Unified School District
Title: People Make Traditions: Conversations with Edwin Ziegfeld

While teaching art education at Purdue University from 1979-82, Ralph Beelke, Creative Arts Department chairman, discussed with me the need to document the roots of the NAEA and encouraged me to interview the founding group of presidents who were still living. Many had retired from their teaching positions and were living in every area of the United States.

Through conversations with Beelke I developed an outline of what we thought was important to ask each person and then I began the series. Limited by my own money and two small university research grants, I interviewed many of the past Presidents of the Association. In 1983 I began my correspondence with Edwin Ziegfeld and began a series of visits which went on until his death in 1987.

Ziegfeld read through the dialogues and papers as I wrote them and changed and approved the ideas in order to prepare them for publication and public reading. This presentation is a section from the interviews I made with him which especially deal with the NAEA and his contri-

Presenter: Ellin Grossman, University of Houston—Clear Lake
Title: Spatial Aspects of Graphic Efforts by Chilfren and Young Adults

The spatial aspects of graphic efforts by children, young people, and selected adult artists will be examined within the context of spontaneity and structure in this presentation which contrasts such phenomena as juxtaposition, action in time, and simultaneity within the context of instruction and persistent thought about art and art learning.

The beliefs that we hold or the lines of thought that we use to explain the contrast between spatial aspects found in art works created in a structured learning situation and art works created in and for other environments will be discussed.

The authors will revisit and/or review earlier collaborative research which examined the spatial and aesthetic aspects of a large sample of children's drawings. The discussion will be extended to include aspects of spatial conventions, illusionism and imitation in selected adult artists.

Presenter: Doris M. Guay, Kent State University
Title: Special Education Curricula Efficacy for Pre-service Art Teachers

This survey of 152 recent graduates of art teacher preparation programs across the United States found that even though the vast majority of these art teachers teach students with disabilities, most feel less than adequately prepared for their assignment. This research looked at the different curricular delivery models used by teacher preparation programs, and the coverage of knowledge areas in these programs. Additionally it asked teaching respondents who integrate students with disabilities to answer questions about their use of instructional techniques and their feeling toward their experiences in the integrated classroom. Findings suggest a need for strengthening the coverage of preservice curricula for teaching students with disabilities and greater collaboration between art education and special education departments and faculty.

Presenter: Sally Hagaman, Florida State University
Title: Writing for Studies in Art Education

Members of the *Studies* editorial advisory board will present a panel discussion of editorial processes and general guidelines. The major focus will be upon helping potential contributors to *Studies* understand various effective ways to construct and submit a paper, review, or commentary to *Studies* and what to expect after initial submission.

Presenter: Karen Hamblen, Louisiana State University
Title: Behind the Public Face of Art Education Policymaking

Throughout art education, agendas, standards, and programs are being developed for assessment, teacher education, research, curricula, and learning outcomes. Truly ambitious policies are emerging that may have an effect on virtually every aspect of a education. Current policymaking enterprises can offer major opportunities for K-12 art education, but they also involve risks. In this presentation, policymaking is discussed as a political act that needs to be examined in light of who makes policy (and who does not), what is being selected for consideration (and what is not), and who benefits from a particular policy (and who does not). A set of questions will be proposed for the critical examination of policymaking.

Research for this presentation consists of a literature review with (a) brief descriptions of major policies in art education since the l960s, (b) an overview of current policymaking efforts, and (c) descriptions and analyses of the work of the America 2000 Arts Partnership, the National Assessment of Educational Progress (NAEP), and the National Board for Professional Teaching Standards (NBPTS). This presentation proceeds from the theoretical frameworks of interactive policy/management theory and critical theory as they apply to educational concerns (see Apple, 1992, 1993; Bowers, 1989, 1992; Bowers & Pinar, 1992; Hofferbert & Rice, 1985; Memtzer, 1990; Shafritz & Ott, 1987).

With reference to issues discussed in the literature, a set of questions are developed that can be directed to policymakers, applied to the analysis of policy, and used to highlight the political nature of policymaking. For example: Who is, and who is not, involved in policy development? Who pays the bills of policymaking? Who writes the final report? Is the policy's problematic nature acknowledged? What is the knowledge base of the policymakers? Is the policy accessible (conceptually educationally, financially) to teachers? Does research support the policy? A brief discussion of possible responses to these questions will be presented.

Currently, many aspects of art education are being developed under the aegis of policymakers who are members of governmental, civic, and philanthropic organizations. Asking questions of policymaking ventures is one way of formulating courses of action whereby art education programs can be more responsive to students teachers.

Presenter: Heather Hanlon, Boise State University
Title: 20 Years of Comic Strip Art by Gender, Age, and Ethnicity

Findings of a 1972-1992 study of comic strips published in 5-year intervals in the *Washington Post* clearly reveal societal changes over time. Stereotypes, social/career gaps, and artistic limitations continue.

Presenter: Eugene Harrison, Eastern Illinois University
Title: Implications of New Technologies for Research in Art Ed.

Minimum research is being conducted using current technologies in art education. This presentation will review the use of computers and technology in conducting applied and basic research in art education. The purpose of this presentation is to summarize the use of technological innovations in art education research and to present current and projected applications for future researchers.

In the realm of applied research, technology can afford researchers the opportunity to ascertain which instructional methods have the greatest effects on the development of artistic sensitivity in children. Examples of questions that can be addressed through applied research strategies involving technology are as follows: What technological interventions and ordering of interventions can the art teacher enact to accelerate art learning? Can computer-simulated art activities and interactive laser disk technology instruct and monitor children's artistic development and sensitivity?

Basic research can utilize technology to create computer-manipulated images of paintings to note the effects of manipulated and altered featural properties on children's perceptions, and how these manipulations influence classification or preference abilities. Researchers can devise art tests similar to the Meier Test of Art Judgment or the Meier Test of Aesthetic Perception or new measures of artistic growth that go beyond perceptual abilities.

Based on trends and issues raised in the presentation, contemporary research initiatives using computers and technology will be presented in order to focus and add vigor to future applied and basic research projects in art education.

Presenter: Anthony Haruch, Mahopac, NY
Title: Art by Man and Man as Art

Wrapping and decorating seems to be a universal custom and it arouses a sense of curiosity regarding the contents. For example, the shaman's magic bundle may contain nothing more than bones or stones concealed in a different skin.

By decorating and wrapping the body, we disguise our exposed, vulnerable selves and elevate the ways we feel and respond. Comic strip heroes such as Superman don a cloak that becomes wings of the unconquerable. In real life awesome garments can transform kings and clergy into God's representatives on earth.

In my Oceanic research project for curriculum and staff development, I focused on the Huli and Highlander tribes of Papua New Guinea for their unique body decorations. The Papua New Guinea people utilize nature's living, porous tissues of such woods, grasses, feathers and paints which impart warmth and vitality to tribal art. The tribal people of the Sepik River in Papua New Guinea create masks and costumes to depict various moods of happiness and sorrow, anger and fear, the mystical and spiritual, etc.

In this presentation, the audience will have an opportunity to see masks and costumes as ART BY MAN and body painting and embellishments as MAN AS ART. Handouts and curriculum material will be available to the attendees of this session.

Presenter: Judith Haynes, Cincinnati, OH
Title: The Roots of Multicultural Art Education's Practice-How Social and Cultural Factors Influenced a Secondary Urban Art Program During the

During the 1960s the civil rights movement impacted educational programs in content and design. The contextual art world additionally influenced curricula content choices in Art Education. Contextual art examples of Op, Pop, and Abstract Expressionism combined with the popular tastes in art of Impressionism and Post-Impressionism as another influential force. This study sought to determine the social influences of the 1960s by examining cultural factors and significant influences of the art world on secondary urban art programs and the respective teaching methodologies practiced.

Pivotal social events for the research included the Brown v. Topeka case of 1954 and the Civil Rights Act of 1964. Art Educators began to theorize during the 1960s about culture and society. Antecedents of Multicultural Art education are traced to this time, evidenced in the professional publications.

Findings show cultural and social proposals by theoreticians to be evidenced in curricula and practice. However, missing from Art Educational theory proposed were significant program findings which exhibited important social factors affirmed in the data.

Presenter: Rita Irwin, University of British Columbia
Title: Feminist Considerations Toward Art Teaching and Art Production: A Collaborative Action Research Project

As a result of and subsequent to a graduate course in art education, four teachers, one graduate student, and one university professor have carried out a collaborative action research project that explores how an emerging feminist consciousness impacts upon each individuals art teaching practice, and personal image development and art production. Through monthly meetings held to discuss feminist readings in art and education, participants have documented through journals and sketchbooks how feminist (equity) issues have directly impacted their teaching practices and art production. Each participant designed her own action research cycle which was supported by other members of her group (through interviews, observation, critical feedback). The outcome of the research has been to document how six women art educators have gradually warmed to the idea of feminism and through a conscious effort, have integrated feminist ideas into art production and pedagogy. The audience may be interested in seeing and hearing how women are dealing with feminist issues in their classrooms and in their art. Although much of the presentation will share the research process, slides will also be shared showing how feminist considerations influenced and changed participants art work. Time will be left for discussion with the audience to further examine similarities or differences of experiences.

Presenter: Carol S. Jeffers, Cal State University, Los Angeles
Title: Generations Apart: Comparing the Stated and Predicted Aesthetic Preferences of Children & Adults

Within the literature of art education, a sizable body of research findings on the aesthetic preferences of adults and children has been reported (Hardiman & Zernich, 1977, 1982); (Taunton, 1980). While this research did much to increase our understanding of children's and adults' preferences for style, subject matter, degree of realism, and spatial depth, it did not attempt to study children's and adults' understandings of each other's aesthetic preferences. Consequently, art teachers and curriculum planners alike have attempted to select works of art for study on the basis of what they predict children would prefer, rather than on the basis of what children state they actually prefer.

This study seeks to compare: a) the paintings (reproductions) preferred by children with those paintings adults and high school students predicted that children would prefer; b) the paintings preferred by adults with those that children and high school students predicted that adults would prefer; c) the paintings that children preferred to learn about in school with those paintings that adults would prefer to incorporate into lesson or unit plans in the school curriculum. In making such comparisons, this study seeks to determine if there are gaps between these stated and predicted preferences, which may indicate gaps in children's, high school students', and adults' understandings of one another. Preliminary results suggest that there are indeed gaps between stated and predicted preferences and that children are better at predicting adult preferences than are adults at predicting children's preferences.

Presenter: Ann Joyce, King's College, Wilkes-Barre, PA
Title: The Process, Perils and Triumphs of Formative Classroom Research

Formative classroom research provides a dynamic opportunity for art educators to garner significant information, meaningful insights and weighty indicators to student learning. Specifically, formative assessment entails procuring early feedback from students and offering timely feedback to students while work is in progress and while time allows for changes or modifications to that work. It allows students and teachers to look at the journey of making art and to value the odyssey or process as well as the final product.

Using assessment vehicles developed for college visual communications students, this presentation dissects the ways and means by which art educators effect the formative assessment process. Accordingly, the presentation examines the "assay stage" where educators determine what feedback to collect, how to collect it, when to collect it, and how often to collect it; the "interpretation stage" where educators distinguish and codify student feedback; and the "return stage" where educators express, dispense or, in some way, impart a range of feedback to students. Finally, the presentation considers student adeptness at developing metacognitive proficiency—the ability to think carefully about his or her thinking and learning and to inculcate this mastery into his or her learning process.

Presenter: Lelde Alida Kalmité, Chicago, IL
Title: Comparing Conceptions of Art in Studio Art and Art Education, Word War II to 1990

A content analysis of >730 articles in 37 annual volumes from the fields of studio art (*ARTNews* and *Art Journal*) and art education (*School Arts* and *Studies in Art Education*), in order to compare conceptions of art found in these two fields, during the period WWII to 1990. Although "conception of art" may be considered a holistic notion, five large components have been identified, which serve as a guide in selection of articles to be included in this analysis. These are: style, purpose, professional practice, high/low distinctions, and feminist/multicultural issues. Examination of such a large body of data allows comparison of conceptions of art between the two fields (art education and studio art), between two academic journals and two working journals across the two fields, and between academic and working journals within each field. Thus, information may be gained about how academic theory relates to professional practice within each field, how academic theory relates to practice in general (in both fields), and about how conceptions of art are related in the two areas of studio art and art education.

This survey amplifies existing historical research in art education, and raises many interesting questions about future theoretical developments in the field. It has implications for the broad area of the relationship between technological changes, the changing nature of avant-garde art practice, discipline-based art education, postmodern theory, and the role of the art educator in preparing a mass audience for the reception of aesthetic texts.

Presenter: Andrea Karpati, Eotvos University, Budapest, HUNGARY
Title: Hungary's National Art Standards and Art Assessments. Art Tasks and Art Tests: Correlations and Digression

The role qualitative assessment and standardized tests in relationship to the "PORTFOLIO" viewed as an authentic measure of assessing visual skills, demonstrating how standardized pen and pencil tests and creative tasks employing a variety of media, yield results about visual literacy that compliment and mutually interpret one another. Five tests and tasks were administered to 1,200 Hungarian students from ages 6-14 years which revealed correlations between **standardized** and **non-standardizable** methods. Chaired by Andrea Karpati (Hungary) with Doug Boughton (Australia), Mary Stokrocki (USA), and Lois Petrovice-Mwaniki (USA).

At the age of the portfolio and qualitative assessment, standardized tests seem to have lost credibility and are discarded as unauthentic measures of assessing visual skills. This paper intends to demonstrate how standardized pen-and-pencil tests and creative tasks employing a variety of media may yield results about visual literacy that compliment and mutually interpret one another.

In a survey to assess the developmental potentials of traditional and innovative visual arts curricula, the following tests and tasks were administered to 1,200 Hungarian students aged 6-14 years:

1. Wilson Narrative Test (Brent Wilson)
2. Test for Creative Thinking - Drawing Production (TCT/DP by K. Koban and H. Jellen)
3. Spatial Representation Task (Design a City Center)
4. Symbol Imagination Task (Design Your own Coat of Arms)
5. Human Face and Figure Drawing Tasks

This paper will show results of selected age groups of 6, 10, 12, and 14 year old children and reveal correlations and dispensations of different constituents of drawing performance measured by the tests and tasks given. Suggestions for a reconciliation of standardized and non-standardizable methods will be offered for a comprehensive model of visual language development seems to require the insights offered by both approaches.

Dr./Prof. Andrea Karpati (Hungary) is a very well respected researcher in art education throughout the world. She has regularly presented keynote addresses on this topic, such as, in Portugal July 1994, during the INSEA European Regional Congress and in April 1994, during the NAEA National Convention in Baltimore. She is a member of the INSEA World Council and methods and approaches offer interest and important insights for USA researchers interested in assessment. (Statement made by Maryl Fletcher De Jong, INSEA Vice President.) Andrea Karpati has worked with Brent Wilson, Rachel Mason (England) and with Doug Boughton, INSEA Research Director (Australia) and NAEA member. Andrea would very much like to share her research methods and research findings with members of the NAEA Research Affiliate.

Presenter: Sandra Kay, SUNY New Paltz, Teachers College, Columbia
Title: Developing Talent and Talent Developed

A look at the childhood work of an internationally recognized artist and the drawings of a talented six year old child will provide the foundation for a dialogue surrounding developmentally appropriate levels of achievement, assessment practices, and current instruction. Issues related to the degree of authenticity and levels of demonstrated expertise will be discussed within the context of the current literature on talent development. Alternate forms of assessment and criteria for judges who evaluate potential talent among those lacking previous experience will be discussed. Theoretical issues surrounding the evaluation of quality and the level or degree attained in a particular quality will be discussed. A collaborative attempt to provide methodological directions for future research in art education is to be the outcome of this session.

Presenter: Julia Kellman, University of North Carolina at Greensboro
Title: Women's Handwork, Stories of Similarity and Diversity

The study of material culture has a significant place in cross-cultural and multicultural art education research since the expression of the human esthetic, expressive, and decorative sense is, for many people, found in objects they create for everyday use, or for their own pleasure. It is through the examination of the objects that people make and use, that we can become familiar with the content and texture of their daily lives. Since women's lives have, in many cultures, been defined by hearth, home, and the limits of domesticity, their art making, unlike Western artists, is most often found in the objects they have created for their own or their family's use. A partial list of these includes: woven fabrics, quilted and appliqued objects, lace, embroidery, needlepoint, beadwork, clothing, and other domestic objects. The work of women in many cultures and in all time periods may, thus, be seen to provide the literal story or narrative of the woman who made it, for to study the object is to study the actual complexities of the artist's mind (Langer, 1982) as well as the circumstances that surround her.

In order to expand our knowledge of other cultures and of the lives of women, the work of women's hands will serve as an excellent text. By examining Amish quilts, Athabaskan beadwork, Maya weaving, l9th and early 20th century tatting, crochet, and lace making, the stories these diverse objects have to tell for their makers will be heard and further our sense of human possibility, similarity, diversity, and richness. An examination of women's handwork can be seen to have significant multicultural and gender related learning as an outcome, both issues of extreme importance in our increasingly diverse and crowded world. Because of its engagement in the language of manifest form and in its exploration of human possibility, Art Education is significantly enriched by further investigation of various types of handwork and in pausing to hear the stories it has to tell of so many women's lives.

Presenter: Anna M. Kindler, University of British Columbia
Title: Preschool Children's Beliefs and Attitudes in Regard to Nature and Value of Visual Arts: At Study in Three Cultures

This cross-cultural study conducted in Canada, France, and Taiwan was designed to investigate relationships between culture and early beliefs and attitudes which underlie people's conceptions of art. Structured interviews were conducted with 3-4 year old children in the three cultures, to probe their beliefs and attitudes towards art, art related issues, and art competencies. The interviews were audio recorded, with additional on-site coding of relevant aspects of nonverbal behaviour. The audio data was subsequently transcribed and subject to taxonomic and componential analysis (Spradley, 1980, 1979) which allowed for description, classification, and comparison of responses along the cultural dimension.

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Presenter: Anna M. Kindler, University of British Columbia with Bernard Darras, Universite de Paris 1, Sorbonne, France and Anna Cheng Shiange Kuo, National Chaughua University of Education, Taiwan

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Presenter: Sheri Klein, University of Wisconsin—Stout
Title: No Kidding—An Analysis of Humor in Children's Drawings

This study continues in the tradition of research in art education into children's drawings (Eng, 1931; Harris, 1963; Kellogg, 1969; Golumb, 1974; Burton, 1980; Wilson & Wilson, 1979; Gardner, 1980; Klein, 1992). An analysis of children's drawings was conducted to consider how elementary age children use humor in their drawings with students in grades two, five, and six. This research also builds upon a cross-cultural study of humor in children's drawings (Klein, 1992) where properties of visual humor were noted as well as gender and cultural differences.

The images were drawn by students as part of my dissertation study on how children respond to humor in art; however, the drawings were not analyzed as part of the dissertation study. Findings from this study reflect four kinds of humor in the drawings and are inclusive of a variety of subject matter (landscape, portrait, animals, architecture). Themes and characteristics of the drawings will be discussed with respect to age, gender, culture, and related theories of child, artistic, moral and humor development.

All of the drawings indicate the persistence of children to make sense of their worlds with humor. The insights of this study can offer educators involved in curriculum and instruction with elementary art education insights into how children communicate on a variety of issues with humor and ways to explore humor in art with children.

Presenter: Elizabeth Kowalchuk, University of Kansas
Title: Becoming an Art Teacher: Student Teachers' Reflective Writing

Art teacher development is affected by both institutional factors and belief systems. Novice teachers can reject the theoretical understandings acquired in college course work when they seem to contradict practical experiences gained during the teaching practicum. Unexamined, however, is how novice art teachers gain pedagogical understandings from practice, respond to challenges faced in the classroom, and incorporate subject matter knowledge in instruction. In an effort to describe the process of learning to teach art, 37 student teachers wrote seven reflective statements about their teaching experiences over the course of a 16 week teaching practicum. The following questions guided this investigation:

> What concerns do student teachers have about learning to teach art?
>
> Do these concerns change in the course of the art student teaching experience?
>
> How do art student teachers discuss their successes and challenges during the field placement experience?
>
> To what extent are art student teachers concerned about the content of their own teaching?

Results indicated that student teachers were concerned both with managerial and content issues, worried about teaching isolation after the support of the college was removed, and interested in improving research strategies used when devising lessons. In addition, differences were noted between how student teachers described the challenges they faced and the successes they encountered as part of their teaching experiences. These findings suggest that art teacher educators must work to integrate art content discussions with practical pedagogical strategies. Further implications for preservice art teacher education will be discussed.

Presenter: Robert Kujda, Francis Marion University

Title: Description of an Arts Education Department Computer Technology Needs Assessment

In an age of dynamic information access, computer technology becomes a significant means of arts education, aesthetic inquiry, and expression. Arts educators have a professional duty to responsibly plan and design arts curricula integrating computer technology. The presentation will identify, describe, and explain a means of assessing the computer technology needs of a visual and performing fine arts department.

I. Rationale for an Arts Education Computer Technology Needs Assessment

II. Definitions:
   A. *Needs Assessment*
   B. *Need*

III. Purpose of needs assessment

IV. Approaches to needs assessment
   A. Kinds of needs assessment
   B. A survey

V. Questions

VI. Sources of information for assessment of need
   A. Identify and describe information needs
   B. Describing the current situation
   C. A sample of the population
   D. Demographic indicators of need

VII. Identify assessment instrument
   A. Identify assessment tools and/or strategies
   B. Develop or select information collection instruments and procedures
   C. Technical design

VIII Information gathering, collect data
   A. How will the information gathering plan be implemented and who will gather the information?
   B. Identify supplementary data that could provide additional insights

IX. Implement analysis plan
   A. Data analysis
   B. Prioritize

X. Reporting the results of the needs assessment
   A. Description report and results submitted
   B. Using the needs assessment results

Presenters: Sharon LaPierre, Northern Arizona University and
Read M. Diket, William Carey College, Hattiesburg, MS
Title: Research Methods and Practices for the Classroom Teacher

How can research methods be utilized by the classroom art teacher? Research methods appropriate to the visual arts can help teachers evaluate and assess student behavior. The integration of research practices into the classroom setting can allow teachers to validate the unique knowledge base found in the arts. The purpose of this three-hour participatory workshop workshop presentation will be to acquaint art teachers with methods such as action research, participant observation, data collection and interpretation (including quantitative ways of presenting data), and qualitative and descriptive processes found in educational research and how to apply them. The presenters will divide the total session into three one-hour sections covering these specific research topics in depth. The workshop will include a manual/booklet to be handed out to each participant.

Presenter: Susan K. Leshnoff, East Orange High School, Caldwell, NJ
Title: Multicultural Ways of Seeing

This session will focus on how two aspects of multiculturalism emerge in the urban high school art classroom: l) self-identification within one's own culture, and 2) recognition of one's "otherness" within varying cultural contexts. In this discussion of student diversity, the term multiculturalism applies to both American and non-American born high school students.

The site for the research of this paper is East Orange High School, a large, urban high school in New Jersey, having a distinctly varied multicultural population. The research tools used to document perspectives uniquely drawn from each student's cultural circumstances are studio artwork made in the classroom, personal commentary on one's own art and verbal reactions to art masterpieces. This documentary evidence has been gathered over a period of 1 1/2 years and will be presented in a descriptive format using slides of student artwork and recorded student commentary

Findings demonstrate a remarkable ability among students to merge more than one culture together in artwork as well as to view themselves within cultural strata not generally documented in art education texts.

Presenter: Linda Louis, New York, NY
Title: Artistic "Habits of Mind"

Recently, it has been argued that the arts are an educational wonder drug, capable of everything from improving self esteem to teaching reading. Although it is gratifying to see the arts included in serious discussions about instructional trends, these claims are based on some questionable assumptions about what artistic learning is and how it informs learning in other domains.

The notion that artistic learning is transferable and can promote learning in other disciplines is often the reasoning behind special art programs for learning disabled students.

Although there is some reason to believe that cognitive development is characterized by changes in thinking strategies that are generalized across domains, there is little rigorous scientific evidence to suggest training in one area (say, art) can lead to mastery in another (language). This is not to say that the visual arts can not be harnessed to support learning in language. In fact, many art teachers report that children who lack language skills do gravitate towards visual methods to express their ideas. But on what level of learning does art help? Can a student learn to read simply by working in clay for instance? Or is the connection more subtle, having to do with the habits of mind that artistic growth cultivates?

The research presented looks at what is distinctive about the visual arts that engages students with language learning differences, and how this involvement galvanizes thoughts in ways that language as yet can not. It suggests there are strategies learned in art that intercede on their behalf to assist in removing impediments to smooth cognitive functioning and help thoughts get organized in language.

Presenter: Theresa Marché, Bloomington, IN
Title: Art Education: Historiography on the Margins

In a postmodern world, historiography in general has moved in the direction of "social history," as the experiences, actions, and beliefs of those living what Sandra Harding termed "marginal lives" become keys to more complete interpretations of historical periods. Art education histories typically have focused on "great men,"great ideas," and "great movements." However, in writing a history of the art department in a single Pennsylvania school district, I found myself writing social history from the perspective of art teachers and students living marginal lives within the educational system. While that focus has led to insights about implementation or rejection of changes in the district's art program, it has also highlighted a number of research issues, such as the selective destruction of documents, affective nature of student and teacher memories, and primacy of final experiences as played out in the lives of those marginalized within the educational system. These issues must be considered by anyone attempting historical research in art education, and have implications for contemporary attitudes and decisions about what is worth preserving for tomorrow.

Presenter: Rachel Mason, Leiscester Polytechnic, United Kingdom
Title: The Nature and Status of Craft Education in British Secondary Schools

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This paper will report on the design, implementation and outcomes of a national survey of craft education in British Secondary schools due to take place in September 1994. The survey has support and funding from the Crafts Council of Great Britain and Roehampton Institute. Its purpose is to gather information about current practice of and provision for craft education in ceramics, textiles, metal and wood in the National Curriculum subjects of (i) Art and (ii) Design Technology with a view to:

- determining the nature and extent of learning through craft activity at Key Stages 3 and 4,
- establishing the degree to which such learning is valued, and
- identifying the quality and quantity of provision for this learning.

The survey will also ask questions about knowledge and understanding of craft inheritance and the extent to which they are related to designing and ma;;ing in the craft areas identified above.

In addition to reporting on the design, implementation and findings of this particular survey, the proposed paper will examine/address problematic issues and concerns that typically arise when art educators undertake large-scale, publicly funded research.

Presenter: Charles McAnall, Slatington, PA
Title: The Influence of the Aldine Press and the Subject Content of the Subsequent Arts

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This presentation will examine, illustrated with slides and audio tape, the possible link between the Greco-Roman classics published lay the Aldine Press beginning in 1495 and the subject content and/or style of subsequent architecture, painting, sculpture and music.

The Aldine Press developed reduced type size facilitating the printing of reduced sized editions. The Press chose Greco-Roman classics to mass produce and distribute. This paper proposes to explore the possible link to the artists, writers and composers of both the technical and theoretical writings as well as the subject content of some painting, sculpture and music. Palladio, in his *Four Books of Architecture*, was influenced by Vitruvius and classical Roman architecture. Titian painted numerous works based on Greek or Roman mythology. The Florentine Camerata modeled the development of early opera from the Greek theater; and the subject content of many early operas was based on Greco-Roman literature.

Presenter: Sandra McCollister, Southwest Texas State University
Title: Introducing **Integrated Validity** within the Assessment of Visual Art

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The catalog description would read: "**Integrated Validity** is introduced as a timely extension of validity theory. Integrated assessments value the learner's "voice" and include an initial shared knowledge base, process review methods, meta-affective valuing, and self/group generated criteria. Examples of classroom use at the university level are given."

This research presentation will capsulize theoretical development within my doctoral dissertation. I explored traditional and contemporary validity theory relative to the assessment of visual art learning and introduced **integrated validity.** The integrated assessment practices of developing a shared knowledge base, process review methods, meta-affective valuing, and self/group generated criteria were explored in art education courses. I used anecdotal reporting of lived experiences (Van Manen) as a method to narrate concept development and implementation.

Two terms as examples:

"*Process review methodology* is the practice of reflection about how one does one's work. In the classroom setting, the "work" is learning; and the learner seeks clarity about personal style, interests, outcomes, and processes. Process review methodology may bring insight into personal metacognitive practices but is not limited to mental activities. Assessments having integrated validity recognize the complex nature of individual methodologies.

Meta-affective valuing encourages learner recognition of factors contributing to enthusiasm, long term interests, motivation, commitment, and happiness. Assessments with integrated validity contribute to the maintenance of positive affect about one's learning or work."

Examples of student assessments based on integrated validity will be shown. These examples of integrated assessments dovetail other assessment strategies within a single course.

Presenter: Roger Messersmith, Olathe, KS

Title: Assessing Student's Writing Vis-A-Vis the Teaching of Art Criticism

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In this research project, writing assignments as part of the elementary art curriculum are examined to determine their use in fostering higher level critical thinking skills via the teaching and integration of art criticism. My present research project seeks to address the fact that art criticism and the integration of writing is almost never used in these ways. One reason is because our profession lacks a clear understanding of the kinds of learning that writing can foster through this approach, and secondly our profession lacks careful explanations of how to plan and carry out such strategies.

My belief in undertaking such a project is that to improve the teaching of writing and art criticism, is also to improve the quality of thinking required of school children. Students at all grade levels are deficient in higher order thinking skills according to a recent report by the NAEP. American children simply do not write frequently enough. The act of writing in response to a work of art facilitates a logical, linear presentation of ideas, allowing reflection upon and review of what has been written.

The core of my research project is based on Robert Clement's Inductive Model for teaching art criticism, which basically includes three steps: 1. Analysis and Characterization, 2. Establishing a Hypothesis, 3. Testing the Hypothesis.

I feel this research project is researchable and amenable to empirical verification. I also feel very strongly this project could have a profound effect on the future of art education and would be of national interest.

Presenter: Jo-Anna Moore, Philadelphia, PA

Title: American Modernism and Art/Humanities Teaching

Ideas from early 20th c. American modernist culture suggest rich and interesting visions for art teaching today. Teachers (K-12. Art/Humanities) from an Institute on Modernism have changed their approaches to teaching and developed content-filled lessons for students.

What family of ideas emerge from an intensive study of American Modernism? How does the study of this rich time in American intellectual history, embracing artists, writers, musicians, educators, and philosophers influence our understanding of our work as art and humanities teachers? What is the impact on our curriculum designs for students, K-12 in the Arts and the Humanities?

Through grant support from the National Endowment for the Humanities, fifty teachers (mostly visual arts, K-12, along with other humanities teachers) studied in a month-long Summer Institute on American Modernism. Participants studied Marsden Hartley, John Marin, Georgia O'Keeffe, and other modernist artists; they read William James, Gertrude Stein, W.E.B. DuBois, and scholars on American Modernism; they listened to Jazz and learned about the Harlem Renaissance. After returning to their classrooms during the past several years, the teachers developed plans derived from their Modernism studies. A select group of teachers and several program scholars have prepared a publication to document their learnings and teachings, to share their ideas with a broader audience of educators.

This presentation will offer a glimpse into the content of the publication. I plan to summarize some insights about arts and humanities teachers engaged in intensive intellectual inquiry about a pivotal time in American art history, as they seek to translate their excitement about a family of ideas and infuse the content into their teaching.

Presenter: David Pariser, Concordia University, Montreal, Canada
Title: Traditional Chinese Aesthetic Criteria as the Basis for Evaluating

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As part of an ongoing project which examines the cross-cultural aspects of the "u-curve" in aesthetic development (Davis, 1991), occidental and Chinese judges were asked to score drawings elicited from children and adults in the Montreal Chinese community. Judges used an instrument (form) designed by Davis. This instrument focused on five aspects of the drawing: Overall Expression; Unity and Balance; The kind of expression (affective tone); Line as agent of expression; Composition as agent of expression. These dimensions of aesthetic expression are derived from Goodman's (1976) work on artistic symbolization and the "symptoms" of the aesthetic. Even though Goodman is open to all forms of art, from diverse cultures and periods, it is clear to this researcher that Goodman's approach is largely informed by Western formalist notions. Given this observation, I decided to develop an equivalent drawing evaluation form. This instrument would use Chinese aesthetic categories as the basis for judgment. This paper will present both the process and the final product which resulted from consultation, and interviews with artists in the Chinese community who responded to the question: "If you were asked to judge a drawing what four or five qualities based on traditional Chinese aesthetics would you look for in the drawing?"

Davis, J. 1991 *Artistry Lost: U-Shaped Development in Graphic Symbolization*. Ph.D. Thesis, Harvard Graduate School of Education.

Goodman, N. 1976. *Languages of Art*. Indianapolis, Indiana: Hackett Publishing Co.

Pariser, D. 1994. *An Experiment in Cross-Cultural Aesthetics: Testing the Notion of U-Shaped Aesthetic Development in a Chinese Setting*. NAEA Conference, Baltimore.

Presenter: Roy Pearson, State College, PA
Title: "Framing" Art in T.V. News: The Journalist/Teacher at Work

Most of the television viewing population believe, to a greater or lesser degree, what their favorite news casters tell them about the topics of the day. A growing body of research Rayan and Sims (1990) indicated that television, news, and viewers are less effected by occupational forces than technological, organizational, political, legal and ideological constraints. Through such constraints news is "Framed." "Framing" Bateson (1972) and Goffman (1974) refers to the use of "strips" of social action which are lifted from the mass of possible issues to present to the public in a familiar and understandable way on a regular basis. Television's role in the framing process crosses all topics; Cultural capital and education (Bourdeau 1980; DiMaggio 1982), camera angels and social roles (Tuckman 1978) and Gitlin's (1980) study of television's part in the rise and fall of the new left.

News about the visual arts is also framed. To illustrate the breadth of arts news worthiness, a broad range of story types were studied which present some perspective of the visual arts; they include financial stories, exhibition and cultural exchange stories, and also many feature stories of controversy. The results of this study clarify how television and news frames art, assigns value to art, and enlists art as a vehicle to engender controversy in the story and art.

Presenter: Robert Sabol, Crawfordsville, IN
Title: A Critical Examination of Visual Arts Achievement Tests from State Departments of Education in the United States

Revision of state level curricula and development of state level visual arts assessment measures is being done currently by a number of state departments of education in the United States. A critical examination of current state curricula and state level assessment models revealed a number of problems, questions, and issues related to visual arts curriculum and assessment. Research methods involving surveys, interviews. and content-analysis were used in this study. Issues related to curriculum development and content, content and structures of state level visual arts assessment measures, and the relationship of curriculum and assessment in the visual arts will be discussed.

Presenter: Prabha Sahasrabudhe, Columbia University
Title: An Analysis and Critique of NAEA Member Presentations of Multicultural and Cross-cultural Art Education from Last Four

Motivated by a desire to create a data base for NAEA membership concerns and approaches to multicultural art education, and possibly to develop a resource and a network of members interested in these topics, last October 1993, we started listing all NAEA convention presentations (for the years 1991, 1992, and 1993) on multicultural and cross-cultural topics. Our source for this listing was convention catalogues for these years.

Listings for the years 1991, 1992, and 1993 provided 108 entries. Of which four had to be scratched as these accepted proposals never materialized. We decided to add the Baltimore convention to the study early spring of 1994, and we have added another 70 members who gave presentations on these topics to our study.

From this total of 108 presenters that we corresponded with, we have received materials (papers and other details) from 62 NAEA members. We are in the process of "review and analysis" of this material. As promised in our letter of October '93, soliciting these papers we said, "What we propose to do is in two parts: 1) Create an annotated bibliography of the presentation made available, and 2) Undertake a comprehensive critical analysis of these presentations with reference to underlying philosophies, theoretical orientations/value convictions underpinning individual presentations, as well as understandings and sensitivities that each presentation enhances."

Our intention is to complete this study by December 1994. This proposal seeks an opportunity at the Houston convention to present our findings to membership at large.

Presenter: Katherine A. Schwartz, Kenai, AK
Title: Examining the Effectiveness of DBAE Staff Development

This research is designed to determine the effectiveness of the DBAE graduate courses and staff development provided by the Alaska Center for Excellence in Arts Education from 1991-1994. Precedents for the study, relevant research, methodology for the study and its results will be presented. The population includes 300 teachers and administrators, representing 12 school districts. The survey and criteria for effectiveness is designed to correspond to the objectives for staff development prepared by local site directors.

The methodology for this study includes a survey research design, described in three parts. 1) Participants attend the lecture series presentations and complete a follow up graduate course. Following the course, participants complete a survey to identify how they will change their approach to art teaching or administration. Responses are filed in a data base. 2) Nine to twelve months following their participation, participants complete a second survey and respond to a telephone interview. Responses are added to the data base. 3) Analysis of the data determines effectiveness.

Presenter: Georgianna Short, Aurora, CO
Title: Higher Order Thinking and Pre-Service Teachers' Understanding of Domain Knowledge

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This study examines pre-service teachers' understanding of visual art and instructional decision-making. Case study research was conducted on 18 future art teachers from a large Midwestern state university. Participant-volunteers consisted of undergraduate seniors and post-graduate students. All participants had completed university course work except Saturday Art Workshop for Children and student teaching, both required for graduation.

Qualitative data for each participant were triangulated from a series of interviews, lesson-planning activities, self-reports, transcripts, and biographies.

Data analysis revealed varying degrees of understanding among pre-service art teacher participants. Few participants used higher order thinking when examining works of art and planning lessons for students. Even fewer exhibited deep understanding of the domain of visual art. The majority of pre-service art teachers exhibited overly simplistic thinking, shallow understanding and superficial domain knowledge. These findings suggest content knowledge of pre-service teachers should not be taken for granted. Successful completion of required course work in visual art does not guarantee higher order thinking or deep understanding of the domain.

Presenter: Susan Slavik, Northville, MI
Title: Demonstrating Higher Order Learning in At Education

While national reform initiatives dictate the need for increased emphasis on critical and creative thinking skills, art remains on the fringes of the curriculum. A review of the art education literature from the presenter's doctoral study reveals that inquiry methods employed in each of the four disciplines of art constitute a set of skills correlated to the development of higher order learning. This presentation will focus on identifying the endeavors of art as intelligent behavior which the profession of art education needs to communicate to public and political sectors. Suggestions for validating the study of art as essential to general education will be described.

Presenter: Peter Smith, Purdue University
Title: Marion Richardson: Self-Expression or Discipline-Based?

In an era marked by increased awareness of women's contribution to art education, it is surprising how little attention has been paid to the theories and practice of the single most influential English-speaking woman art educator of the first half of the twentieth century, Marion Richardson. Only John Swift, of the University of Central England, has undertaken prolonged and in depth study of the work and life of Richardson.

Richardson has usually been identified as a self-expression advocate, but the presentation questions this categorization. An analysis of Richardson's teacher strategies and the historical records of her career, housed at the U.C.E. in Birmingham, reveal that Richardson was a great deal closer to discipline-based art education than has been claimed.

The presentation is based on research in archives in England, conversations with John Swift, and writings about or by Marion Richardson.

Presenter: Deborah Smith-Shank, Northern Illinois University
Title: Advantaged High School Students' Stories About Art in Their Culture

Focus Group discussions were conducted with articulate and advantaged high school students about their own formal and informal experiences with art. Their observations about the art educations they have experienced, the artworld as it has been presented to them, and the roles of art in their lives were the primary topics of focus.

Multicultural, ecological, postmodern, and feminist theorists have argued for education as an agency for positive change and intercultural understanding rather than for reification of white, Western, and primarily male knowledge bases. Discussions about art with these high school students indicate, however, that these theoretical foundations have not yet become part of high school culture. Formal education and the institutions of Culture including museums, concert halls, galleries, and even art education classes still function effectively as hegemonic systems that support the maintenance of the status quo.

These students tend to define art in isolation from everyday events and think of art in terms of dualisms. These modernist and classist dualisms (including high art/low art, art/craft, public/private, male/female) effectively segregate velvet Elvis paintings and their owners from the owners of Monet reproductions, and those who do craftwork from those who are able to draw.

Excerpts from these focus groups will be juxtaposed with slides of a variety of artforms to weave a contemporary story about art as it is perceived by advantaged high school students in late 20th century America.

Presenter: Mary Ann Stankiewicz, Ringling School of Art and Design
Title: Whose Knowledge Was It?

Both the National Standards for Arts Education and the NAEP Arts Assessment Framework contain recommendations for what students should know and be able to do in the visual arts. They represent late 20th century responses to the classic educational question first posed by Spencer, "What knowledge is of most worth?" Spencer and his 19th century contemporaries seemed to consider knowledge something that existed outside any single individual and which could be acquired by the receptive student. Today educators recognize that knowledge is socially constituted and that prior questions need to be asked before we can assess educational success or failure.

Apple (1990) recommends that we begin by asking whose knowledge is being taught to any particular group. Responding to Apple's question can lead us into an historical search for the roots of present knowledge, one goal of the proposed presentation.

What types of knowledge made up art education in the second half of the 19th century? Curriculum guides, conference presentations, school art textbooks, art education journals, and other publications can be used to establish broad categories of art educational knowledge. What were the sources of knowledge for 19th century art teachers? What types of art workers furnished knowledge for school art? Who else contributed to the development of a knowledge base for art education? How did dynamics of class, gender, and race affect art educational knowledge?

Presenter: John Stinespring, Texas Tech University
Title: Meaning and Points of Conflict within Adolescent Imagery

A study of large numbers of artworks submitted to the Scholastic Regional Art Competition reveals the sorts of imagery selected by adolescents for their art projects. Insights into adolescent preoccupations are gained. Implications for the classroom will be explored. Data from thousands of art works submitted for competition will be analyzed by subject and demographics.

Presenter: Denise Stone, University of Kansas
Title: Instructional Videos: Their Development and Use in the Art Education Curriculum

Commercially available instructional videos about art and artists are readily available to art specialists. Art teachers often have access to video production facilities in their schools as well. However, we know little about how these videos are used in the art classroom. This issue can be examined by comparing novice and experienced teachers' use of such materials and determining how art teachers link instructional videos to art education curriculum. This presentation will discuss the results of a study that investigated the development of an instructional video and its use by novice and experienced art teachers. The following questions will be addressed:

1) How can educators effectively develop videos for use in art education?
2) How do novice and experienced art teachers differ in their use of instructional videos?
3) How do teachers link the use of videos to other instructional activities?

Presented information will provide insights about the establishment of connections between commercially developed materials and the art education curriculum. Implications for preservice art teacher education will be discussed as well.

Presenter: Barbara Suplee, University of the Arts
Title: The African/African American Aesthetic and Albert C. Barnes and the Barnes Foundation

The Barnes Foundation holds the largest teaching collection of art in the world which it uses as a laboratory of learning for the students who attend its art appreciation classes. From 1925-1993, only those who traveled to Merion, Pennsylvania could see this renowned collection of 19th and 20th-century European paintings, because the paintings were never allowed to leave the foundation and there were no official color slides or catalogs available. Consequently many people, including art lovers, were not even aware of its existence or the richness and depth of its collection.

Recently the Barnes has encountered world-wide publicity and in some cases notoriety when its guardian, Lincoln University, a Historically Black College (HBC) arranged for the international tour of "Great French Paintings from The Barnes Foundation." One frequently hears, even from those in museums and academia, that Albert C. Barnes's designation of Lincoln as trustee of his legacy was motivated by his desire to spite the elite white establishment that denied acceptance and respect to him and his educational endeavor. Such a statement is patently racist and admits ignorance to facts that indicate otherwise.

What has gained little attention and promotion from Barnes biographers and journalists is that Barnes, from his early years, possessed a genuine love and commitment to the African aesthetic and African American people. That this is so, is apparent from the impressive entry of the edifice that houses the Barnes collection and classes. Figurative sculptures on the lintel are derivative of the Senufo peoples of Ivory Coast and Mali, and motifs of masks, birds, and crocodiles are modeled after those of the Akan peoples of Ivory Coast and Ghana. The collection itself is rich in African sculpture and modern paintings that owe a great aesthetic debt to the African tradition, something Barnes students discover firsthand in the art appreciation classes.

Barnes originally entered the educational arena because he believed that if conducted effectively, education could enable "people who are ordinarily considered to be barred, by their race or station in life, from participation in any but mechanical and servile activities" to live richer, fuller lives (Mullen, 1925). He also was an active supporter of African American artists and teachers of art, the Harlem Renaissance, the N.A.A.C.P., and the National Urban League.

Presenter: David E. Templeton, Bellingham, WA
Title: Search and Research for the Lost Agenda

Thirty-five years of *Studies in Art Education*, dozens of doctoral dissertations and reams of empirical research reports have effected virtually no change in the art educating of children over that period of time. Prospects for the future look even gloomier. The reason for this dismal state of affairs is those who engage in research bring their artistic temperaments to what is essentially an unartistic endeavor. The four artistic characteristics which have stunted our research growth are: 1) art is self-expression; 2) originality is more important than excellence; 3) form is more important than meaning; 4) art speaks for itself.

Born out of the artistic mindset of "art as self-expression," art education's research suffers from splatterings of one-of-a-kind investigations. The *Agenda* proposal to implement electronic clustering may need to be more prescriptive if not downright dictatorial. Conduct research for what the field needs, not what the researcher wants.

Emerging from the cult-of-the-new, to be successful in art one must produce something never seen before, much of our research suffers from the esoteric and the newly invented. This is where we need more "re" in research and less search.

In part due to the initiation rights of becoming a scholar, graduate students quickly learn to focus more on the form of their writing than meaning. Coursework in expository and critical writing can add to the clarity and fluidity of research writing. A course in journalism reporting can teach the art of taunt, pointed writing which is aimed at the clearly defined audience.

Starting from a point of "art speaks for itself," research which does that does not speak to the reader or the field. Coined jargon is not the language of the persuasive.

Invoking these four recommendations can push art education's research well beyond the anemic final exhortation in the *Agenda:* ". . . a funded research agenda will create and support clusters and networks and improved communications among researchers around relevant themes and issues."

Presenter: Mary S. Wolfe and Karen Hodgin Cross, Lafayette, IN
Title: Under the Magnifying Glass: The Researcher and the Researched

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A veteran middle school art teacher and a doctoral student will present their perceptions of emerging issues in a year long ethnographic study of a middle school teacher and her artistically gifted students. The presentation will focus on the evolving roles of the teacher and the researcher as the study progressed. Also probed will be time involvement issues for the teacher, the effect of reflection and discussion on her teaching practice as well as the joys and difficulties of participating in such research. The researcher will center on her evolving role in the class, the effect of this research on her own teaching practice, and ethical and practical issues encountered in undertaking such research.

Presenter: Foster Wygant, Cincinnati, Ohio
Title: 19th Century Books for the History of Art Education

This slide talk uses about 140 slides taken from a much larger personal collection of books that represent the range of source material needed for study of school art in the nineteenth century. A few periodicals are included. Most of these were intended either for self-instruction or for teachers and students.They show changes in ideas about drawing and the development of educational purposes, content, media, planning, and classroom methods in school art. Authors include Fowle, Peale, Froebel, Ruskin, Bartholomew, Walter Smith, Krusi, Dewey, Parker, and dozens of others.

The talk provides a brief history; it illustrates the socially responsive nature of art education; and it shows how complex are the influences affecting art education, even in the relative simplicity of the nineteenth century.

Presenter: Frances Yates, State University, AZ
Title: The Role of Art Education at Guggenheim's Museum of Non-objective Painting

The Museum of Non-objective Painting played an active part in advancing the cause of modern art in America. In May 191939, art collector Solomon Guggenheim and his curator, Baroness Hilla Rebay, opened the Museum of Non-objective Painting at 24 East 54th Street, New York, NY. The works housed there would later form the nucleus for the great collection in today's Guggenheim designed by Frank Lloyd Wright.

From the outset, one of the purposes of the museum was the education of the public as to the origins of this unusual style. The theories of Kandinsky were stressed. Guggenheim provided funds for the training of promising unknowns in the non-objective style. One of the artists so honored was Maude I. Kerns, head of the art education program at the University of Oregon for over 20 years (1921 - 1946).

Kerns' papers contain letters from Rolph Scarlett, a protrege of Rebay's and a staff member at the Museum of Non-objective Painting. This presentation will show how artist/educators like Maude Kerns were used by the Baroness to promote non-objective painting and the philosophy of its practitioners. Baroness Rebay and her friends believed that non-objective painting could cause viewers to think lofty and noble thoughts—they were convinced that this art could promote world peace. In the letters to Maude Kerns, Scarlett gives explicit instructions for the creation of non-objective works.

Presenter: Bernard Young, Gilbert, AZ
Title: Relationship Between Low and Middle Income Preschool Children's Ability to Name Body Parts and Their Ability to Construct a Man

The present study is a replication and expanded version of Brittain and Chien's study with comparisons made between low and middle income multiethnic children. The study examines the question of whether children's understanding of the meaning of represented body parts is sufficient for the proper assembly when these parts are shown as pieces of a puzzle in a scattered array. Children can identify parts of the body on a real person fairly early; however, it is a different task to identify these parts on a representation of a person, and it is still more difficult to identify represented body parts when these parts are isolated or separated from the total representation. First it is hypothesized that merely understanding the representational meaning of isolated body parts is not a sufficient condition for successful assemblage of these parts. Second it is hypothesize that children who are scribbling may be able to name isolated body parts but cannot assemble these into a coherent whole. Furthermore, it is hypothesized that low income children will understand body parts with similar abilities as middle income children but will not be as successful in the representation of these body parts.

Presenter: Enid Zimmerman, Indiana University
Title: Meeting of Members of the NAEA Commissions on Research in Art Education and Task Force Chairs

Recently, NAEA formulated a Visual Arts Research Agenda for the 21st Century to initiate and support research efforts and to advance visual arts education at all instructional levels and in all educational contexts. Eight Research Task Forces are involved in implementation of this NAES Research Agenda.

At this meeting of the NAEA Research Commission and Task Force Chairs, issues will be discussed such as networking, collaboration, grant writing, and in-depth reports. Future initiatives and next steps will be considered in respect to the NAEA Research Agenda Toward the 21st Century.

Presenter: Enid Zimmerman, Indiana University
Title: What's Next for the NAES Visual Art Research Agenda?

NAEA Research Task Force Chairs will discuss their briefing papers about eight research areas in art education. All interested persons are invited to attend this panel discussion to share their concerns about the future of visual art education research.

The Task Force and Briefing Paper Authors are David Burton (Demographics), Karen Carroll (Instruction), Jerome Hausman (Assessment, Douglas Marchalek (Concepts), Kristin Congdon (Contexts), Lynn Galbraith (Teacher Education), Michael Day (Curriculum), and Judith Burton (Student Learning).